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Clement Greenberg Between The Lines Incvluding A Previously Unpublished Debate

Thierry de Duve, Clement Greenberg

Clement Greenberg Between The Lines Incoluding A Previously Unpublished Debate:

Clement Greenberg Between the Lines Thierry de Duve, Clement Greenberg, 1996 By Thierry de Duve Clement Greenberg Between the Lines Thierry de Duve, 2010-04-15 Clement Greenberg 1909 1994 champion of abstract expressionism and modernism of Pollock Mir and Matisse has been esteemed by many as the greatest art critic of the second half of the twentieth century and possibly the greatest art critic of all time This volume a lively reassessment of Greenberg s writings features three approaches to the man and his work Greenberg as critic doctrinaire and theorist The book also features a transcription of a public debate with Greenberg that de Duve organized at the University of Ottawa in 1988 Clement Greenberg Between the Lines will be an indispensable resource for students scholars and enthusiasts of modern art In this compelling study Thierry de Duve reads Greenberg against the grain of the famous critic s critics and sometimes against the grain of the critic himself By reinterpreting Greenberg's interpretations of Pollock Duchamp and other canonical figures de Duve establishes new theoretical coordinates by which to understand the uneasy complexities and importance of Greenberg s practice John O Brian editor of Clement Greenberg The Collected Essays and Criticisms De Duve is an expert on theoretical aesthetics and thus well suited to reassess the formalist tenets of the late American art critic s theory on art and culture De Duve's close readings of Greenberg contain much of interest and the author clearly enjoys matching wits with the world s best known art critic Library Journal Key Writers on Art: The Twentieth Century Chris Murray, 2005-06-27 Key Writers on Art The Twentieth Century offers a unique and authoritative guide to modern responses to art Featuring 48 essays on the most important twentieth century writers and thinkers and written by an international panel of expert contributors it introduces readers to key approaches and analytical tools used in the study of contemporary art It discusses writers such as Adorno Barthes Benjamin Freud Greenberg Heuser Kristeva Merleau Ponty Pollock Read and Sontag The Baroaue in Architectural Culture, 1880-1980 Professor Andrew Leach, Professor Maarten Delbeke, Professor John Macarthur, 2015-09-28 Presenting research by an international community of scholars this book explores through a series of cross sections the traffic of ideas between practice and history that has shaped modern architecture and the academic discipline of architectural history across the long twentieth century. The editors use the historiography of the baroque as a lens through which to follow the path of modern ideas that draw authority from history In doing so the volume defines a role for the baroque in the history of architectural historiography and in the history of modern architectural culture Master Narratives and their Discontents James Elkins, 2013-10-18 In this bracing engagement with the many versions of art history James Elkins argues that the story of modernism and postmodernism is almost always told in terms of four narratives Works of art are either seen as modern or postmodern or praised for their technical skill or because of the politics they appear to embody These are master narratives of contemporary criticism and each leads to a different understanding of what art is and does Both a cogent overview of the state of thinking about art and a challenge to think outside the art historical

box Master Narratives and their Discontents is the first volume in a series of short books on the theories of modernism by leading art historians on twentieth century art and art criticism No Sense of Place Joshua Meyrowitz, 1986-12-11 Meyrowitz addresses the question of how television has affected our everyday lives by advancing the theory that television and other electronic media create new social situations that no longer depend on where we are or who is with us Television he claims has lifted the veils of secrecy between children and adults men and women and politicians and average citizens resulting in a series of revolutionary changes that have blurred the distinctions of age gender and authority Esthetics Clement Greenberg, 2000-10-19 Thanks to his unsurpassed eye and his fearless willingness to take a stand Clement Greenberg 1909 1994 became one of the giants of 20th century art criticism a writer who set the terms of critical discourse from the moment he burst onto the scene with his seminal essays Avant Garde and Kitsch 1939 and Towards a Newer Laocoon 1940 In this work which gathers previously uncollected essays and a series of seminars delivered at Bennington in 1971 Greenberg provides his most expansive statement of his views on taste and quality in art arguing for an esthetic that flies in the face of current art world fashions Greenberg insists despite the attempts from Marcel Duchamp onwards to escape the jurisdiction of taste by producing an art so disjunctive that it cannot be judged that taste is inexorable He argues that standards of quality in art the artist's responsibility to seek out the hardest demands of a medium and the critic's responsibility to discriminate are essential conditions for great art The obsession with innovation the epidemic of newness leads in Greenbergs view to the boringness of so much avant garde art He discusses the interplay of expectation and surprise in aesthetic experience and the exalted consciousness produced by great art Homemade Esthetics allows us particularly in the transcribed seminar sessions never before published to watch the critics mind at work defending and at times reconsidering his theories His views often controversial are the record of a lifetime of looking at and thinking about art as intensely as anyone ever has Roman Opalka Christine Savinel, Jacques Roubaud, Bernard Noël, 1996 This monograph investigates Opalka's relationship with numbers time and infinity including an original long term interview of the artist which ran on for more than twenty years In 1965 Roman Opalka started to represent time his own and the world's by painting numbers on canvas Beginning with the number 1 and continuing through 2 3 4 5 and so on he had reached the almost unimaginable figure of 5 million before his death in 2011 Opalka had chosen to come directly to grips with time and death for a lifetime Yet his program though irreducibly singular is not ineffable This volume explores the ethical and aesthetical dimensions of Opalka's project and presents him as one of the major artists of the late twentieth century **On Paper** ,1997

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